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Annual Exhibition, Pennsylvania Academy

By REBECCA H. WHELEN

[From the Book News Monthly]

A CERTAIN spirit of progressiveness and sturdy strength marked the work shown this year at the Pennsylvania Academy of the Fine Arts' Annual Exhibition of paintings and sculpture.

It was distinctly a new departure from the showing of former years, in that most of the good things were done by the younger generation of American men and women, who are developing a fine, strong and virile individuality in their work.

The schools of Boston, New York and Philadelphia seem each to have acquired certain characteristics, and taken as a whole, together with the work of Americans in Europe and the Western States, make up as fine a collection as can be had anywhere in the world.

The luminists have done far more for Art than many of us realize, in making possible a group of canvases like this one, full of light, color and vibration. Manet was the first man to paint like this, and he blazed the way for results of which the old masters only dreamed. Men like Childe Hassam, Metcalf, Philip Hale and Breckenridge show us how charming impressionism may be.

Many of the older and more prominent painters, such as John Sargent, William Chase, John Alexander, Mary Cassatt, Sergeant Kendall and T. W. Dewing did not exhibit this year, and others, for whom we have always looked, sent rather indifferent canvases, which could hardly be termed representative.

The exhibition was smaller, too, this year than last, by nearly one hundred pictures, and fewer artists were represented.

The Temple Gold Medal was awarded to Frederick C. Frieseke for his "Youth," which was hung in the center of the "honor wall." The picture showed a subtle and

rather clever handling of tones of white in a high key. A few light and brilliant notes of color occurred in the wall paper, dressing table and floor surrounding the two seated women who formed the subject. It was a more interesting piece of work to the painter than to the layman, however, who could not readily grasp the difficulties involved in such delicate modeling and reflection of color, all of which were well done.

"Men of the Docks" was certainly deserving of the Jennie Sesnan Gold Medal. In this picture George Bellows has done his best work. The sunlight and shadow were well seen and expressed, while the hazy view of New York City in the distance and the action of the men in the foreground could hardly have been better done. This picture proved a more pleasing subject than did his prize fights and others of former years.

The Carol H. Beck Gold Medal was won by J. Alden Weir's "The Black Hat," a canvas possessing fine quality and distinction, and a beautiful color harmony, although the composition of the figure on the canvas might have been better.

The Mary Smith Prize went to "Paper Dolls," by Alice Kent Stoddard, which was a charming study of a little girl, painted in a fresh and crisp manner, and nice in color.

Emil Carlsen's "Summer Clouds" seemed to breathe the very air of the sea on a hot day, and his fishing boats, sand and sky were delicately, quietly and broadly rendered. This picture was awarded the Walter Lippincott Prize.

The George D. Widener memorial Medal for the best piece of sculpture was given Charles Grafly for his bust in bronze of Thomas P. Anshutz, the well-known and much-loved teacher and painter, whose

death occurred last summer. Across the aisle from this excellent piece of work hung an unfinished canvas by the painter bearing a memorial wreath.

This picture showed a full-length standing figure of a woman in a gown of green and gold, of some soft texture, and was painted with the fine sense of color and rare poetical feeling, which characterized all of this painter's later work. A still stronger tribute to the unselfish likework of this man is the attainment of the many painters in this exhibition who were his pupils. Another portrait, that of a little girl, by Thomas Anshutz, was hung in an adjoining room.

Robert Henri had three canvases, his "Lillian" being the most pleasing subject, a young woman seated in a chair, the whole thing brilliantly painted and teeming with life and color. Near by, George de Forest Brush's only picture, the head and bust of a woman, showed his recent study of the old Florentine School, in the rich, warm tone and subtle modeling of his later work. Here is a man worth careful study, as is also Charles Hawthorne, who paints in tempera, and showed a charming group of mother and child, of madonna-like simplicity.

Cecilia Beaux's portrait of Clement B. Newbold was a strong, masterly piece of portraiture, and Irving R. Wiles' portrait of Charles Bittinger is one of the best things he has done, the character, expression and treatment being very good. Edward W. Redfield had a number of his masterly landscapes, more delicate and refined than his former work, and equally good in other respects. Joseph De Camp sent a portrait of Frank Duveneck, the painter, who was also represented in a bust by Barnhorn. The portrait was excellent—good in color, and drawn as carefully as all other work by this painter.

"The Tragic Muse," a portrait of Florence Earle Coates by Violet Oakley, was free and original in treatment—a departure

from the hackneyed portraiture style of work. The thought was forcibly expressed, and, like other things Violet Oakley has painted, this leaves a vivid impression on the mind.

A charming bit of color was Philip Hale's "Rain of Sunlight," while the view of Central Park on a spring afternoon as seen by Willard Metcalf, was also a delicate and careful study of values. Another painting in a high key was "The Gold Fish," by Robert Reid. The bowl of fish provided the only brilliant note of color, around which a symphony of other color notes was played.

The effect of moonlight was keenly felt in the canvas by Eugene E. Speicher, called "Midnight," and another nice landscape was Charles Woodbury's "Beach," while Alexander Harrison's marine also satisfied. Edmund C. Tarbell had two paintings of women, both well seen and attractively rendered. His "Lady in Blue" hardly needed the jonquils in the corner of the canvas, which came from nowhere and had no reason for being.

Marie Danforth Page's "Ruth" was a beautiful study of a girl, fine and well-drawn. One of the best paintings in the exhibition was the nude by Arthur B. Carles, Jr., called "Repose." The sure, clean brush strokes, not one too many—and the nice arrangement of color called forth approbation from several young painters, who knew.

Hugh Breckenridge showed a portrait of Dr. Edgar Fahs Smith, and two others, all of which were well done, as well as good likenesses.

Frank W. Benson, Gari Melchers, Howard Gardiner Cushing, Childe Hassam and Elizabeth Nourse were less interesting than they are wont to be, while Alice Schille, Ralph Clarkson, Elmer Schofield, Fred G. Carpenter and Fred Wagner showed good work.

A group of the younger men who have worked more or less together deserve more

than passing mention. The clean, strong and yet delicate color work of Richard Blossom Farley marked a great step forward, and the three beach scenes shown were fine in composition and drawing. His "Black Veil" was painted with a brush forceful and sure, while the setting of the head against a winter landscape was rarely well done. Daniel Garber has made a place for himself among the best landscape painters, as the hanging of his "Wilderness" indicated. The "Summer Morning," however, was a finer thing still. Morris Molarsky had a beautiful interior in gray and black, full of quality. Clifford Addams' "Odalisque," an esthetic arrangement in pale rose and black showed some decorative features, and a good showing was made by Leopold Seyffert in his excellent portrait of Leopold Stokowski, well-controlled and enveloped. Among several pictures this is certainly his best.

A beautiful landscape with snow was sent by John Carlson, the trees being very well handled.

The four portraits by Alice Mumford Roberts were all well executed (especially that of Dr. Read, which was a striking likeness), though she is more interesting in her easel pictures. Adolphe Borie was especially good this year, as were Georgine Shillard, Elizabeth S. Jones, George Obersteuffer, William Watts and Morris Pancoast.

Albert Rosenthal had a creditable portrait of Edward Biddle, though it was

rather cold in tone, and Kent Wetherill, if he had exhibited anything this year, which he did not, would surely have strengthened the group.

The collection of sculpture was rather slight, as compared with other years, but a few interesting casts may be mentioned.

The bust by Charles Grafly—his only exhibit—has already been commented on. As a likeness of Mr. Anshutz, it is, in the main, satisfactory, although some fine points of character about the head and neck have been missed.

The "Wave Horses" of Chester Beach are quite as good as anything this young sculptor has shown here, and the fine bronze portrait bust of F. D. Millet, who perished on the *Titanic*, is doubly interesting, as Albin Polasek, sculptor, left the Academy schools only a few years ago when he won the Prix de Rome. Bela Pratt showed a marble bust of "My Mother," full of character and feeling, and a group of work by the late Emily Bishop as a memorial shows rare ability in one who was so recently a student, and only twenty-eight when she died.

Paul Bartlett sent a fine piece of work, and Karl Bitter a plaster bust. Two portrait heads by Albert Laessle proved less interesting than his really fine "Chanticleer," full of life and action.

Guiseppe Donato was seen in several small casts of merit, while considerable interest was shown in the figure for the Lea Memorial, by A. Sterling Calder.

